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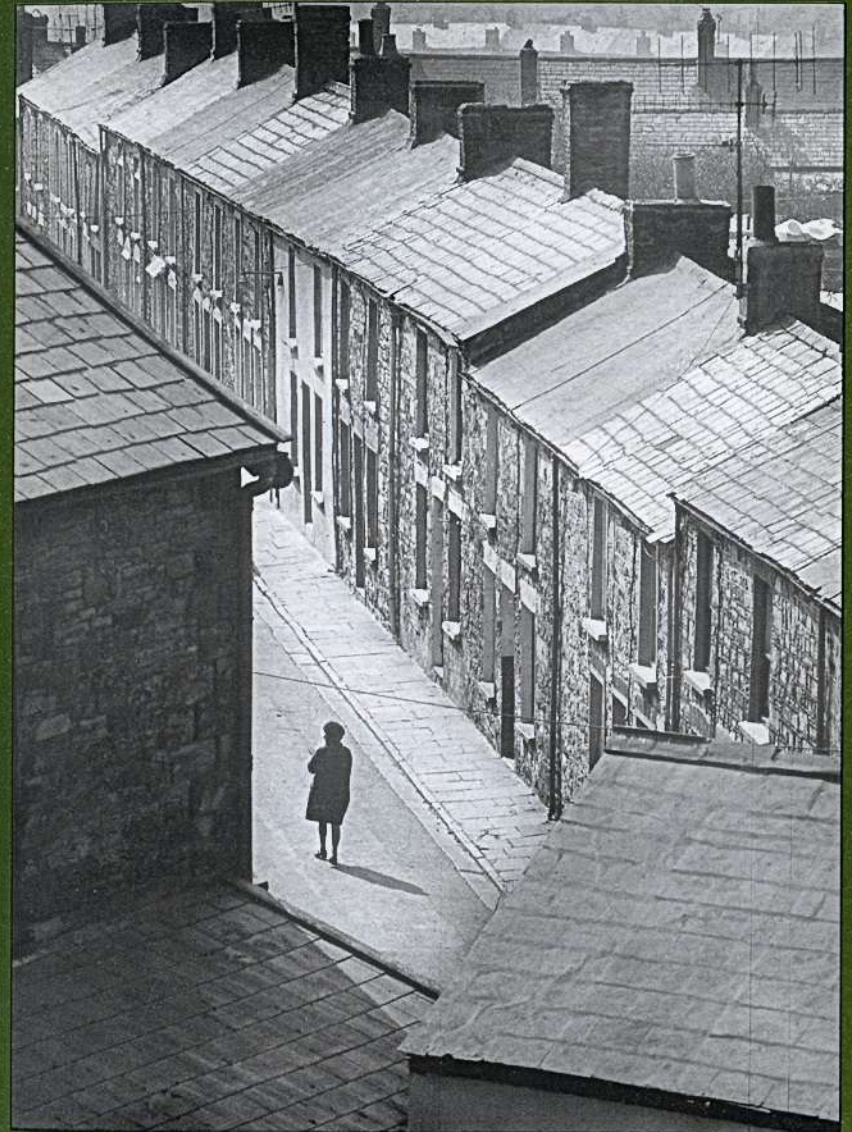


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The Little Man



SPRING 1997

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THE LITTLE MAN

SPRING EDITION 1997

NUMBER 109

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The Editor welcomes all contributions, letters, photographs. Anyone wishing the return of photographs etc please enclose a stamped addressed envelope

All copy for possible inclusion in the next Autumn edition must reach the Editor by September 30th

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Cover Picture

'Dowlais' - By Don Maslen CPAGB, BPE 1

PRESIDENT'S VIEWPOINT

I never cease to be amazed by the way that time just seems to slip by, can it really be nearly three years since I proudly accepted the President's medal from Mervyn Williams and embarked upon my term of office! The months have sped by and here I am sitting down to write my last 'Viewpoint' before passing the reins over to Len Holman who will be guiding UPP towards the next millennium.

In reviewing the last three years I hope it is fair to say that a great deal has been achieved, many changes have been put in hand and areas still to be addressed have been identified.

The move of the AGM to its new venue has proved to be a great success. Numbers of members attending has risen considerably and a very high level of satisfaction with the accommodation and arrangements have been expressed. As the forum at which Council reports on its activities during the past year on behalf of the membership and celebrates the achievements of members, the AGM serves its purpose well. However, does it provide an effective forum for the debate about the organisation and future development of the club? Do Circle Secretaries need more time to discuss the day-to-day issues of making the circles function as efficiently as possible? Have we got the balance right or should more/less time be spent on the business aspects of the AGM?

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The last magazine certainly stirred up a lot of interest in the issues surrounding digital imaging and the possibilities of a Circle dedicated to this form of imagery. Council was delighted at the positive response and after discussing the issue at considerable length decided to set up a circle dedicated to digital imaging. In the first instance this will be for print work only but the position of DI slide work and the possibility of electronically stored images being circulated will be considered as demand arises. The idea of a UPP site on the Internet was even discussed - now there's a thought! No boxes to post, just make your connection and let your computer and modem do the talking, there might be a large phone bill though!

So what does the future hold? I don't think film and the photographic image will as we know it disappear, but as the technology improves and the prices drop there will be a group of photographers using state of the art electronic devices, computer enhancement and non-silver based reprographic techniques who will want to share their images and enthusiasm with like minded people and we must be ready to meet their needs.

And so finally to membership. We are certainly maintaining stability and perhaps seeing a little growth but my wish to see the membership reach 500 by the AGM is unlikely to become a reality this year. It was an ambitious target but we must aim for growth, stability will not be enough as it eventually leads to stagnation and decline. UPP has a great deal to offer to photographers, be they beginners or advanced practitioners, but the word has to be spread. Personal recommended is the most effective method of recruitment so tell your friends and photographic members about U.P.P., show them a box and invite them to join the club.

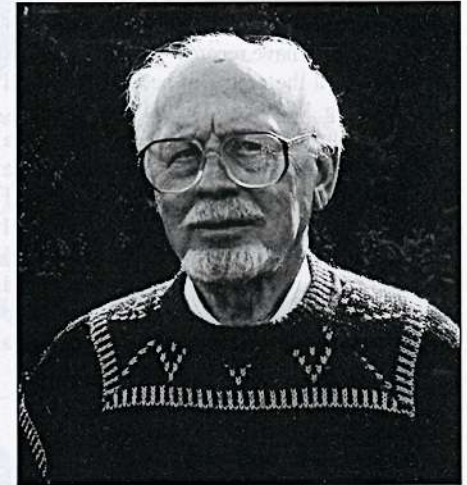
Alan T.E. Homes APAGB.

60 Years of PMPP/UPP

By Frank Seale - Circle 3

After being given a bicycle on gaining a scholarship to grammar school in 1932 I began to cycle out of my home town at weekends and holidays. After a year or so I felt an urge to record the sights seen. A colleague of my fathers suggested a plate camera, and so I became the proud possessor of an Ensign Cameo. I bought repacked plates at one shilling a dozen and chemicals from a local firm. After scouring jumble sales for dishes and printing frames I was set up and ready to make a start. Later with my father's help I made my first enlarger, utilising the camera. My father's colleague, my original mentor, was a member of PMPP and when a box arrived I would cycle to his house and go over the box with him. After a while I expressed a wish to join the circle, but my father thought that it would affect my schooling. However, when in 1936 after I matriculated with 7 distinctions, objections were dropped and I was able to join Circle 2 that winter.

I found the members very helpful, and my photography gradually improved until at last I won my first Gold Label with a picture taken on Slieve Donard while on a cut-short holiday in the Mourne Mountains on September 1st 1939. The picture was taken on a 6x9 Ikonta which was to serve me well for the next few years, in Assam, Impal and Burma. During my time overseas I kept in touch with the circle by corresponding with the secretaries. On my return in December 1945 I took up active membership again. The Ikonta had to be replaced as by now it was feeling the effects of the hot damp climate. Before the war the circle members had mainly used roll film cameras, such as Super Ikonta, Rollie and a few plate cameras. I well remember one member, Forbes Boyd, who used a Leica to produce wonderful pictures of climbing in the Alps, in the post-war years there was an increase in the use of 35mm. With the diminution of negative size came a gradual increase in print size, the original



12sq ins on a 7x5 mount being first replaced by any size on that mount, and ultimately by any size print on a 10x8 mount. I regard this as an ideal size for a postal club.

I have always valued the exchange of views in the circle. I regard two members, both alas now dead with particular affection. Arthur Baxby who was secretary in the post-war years, and who produced some wonderful sulphide-toned Bromeskos of the Lakes. During the years that we lived in Saddleworth I would motorcycle over to his home in Crewe, and would wonder at the decrepit equipment that he used to produce these wonderful images. It certainly demonstrated to me that the man is more important than the camera. The other member was G.I. John of Aberdare (G.I.J. to the circle), I valued his criticism above all others. He too used simple equipment, mainly a pre-war Ikoflex with f6.3 Novar. Whenever I stayed in my caravan in S. Wales I liked to visit him, unfortunately problems with his eyesight meant that he had to resign from the circle a year or two before he died.

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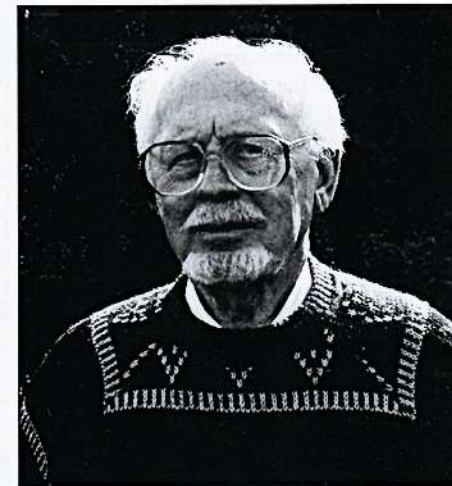
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DIGITAL IMAGING IS HERE TO STAY!

By Alan Crosskill ARPS

Without wishing to treat the subject of addiction lightly I have recently understood a little more about the ability of becoming hooked on something. My vice ? Digital imaging.

I have always thought of photography as a hobby of fads and weaknesses. Hands up those who have ever yearned for a new camera or other piece of equipment, knowing full well that they don't really 'need it', and could well manage without. How often have we tried 'funny' processes or procedures and given up before mastering the subject. That was me to a tee.

"That was it, I was hooked!"

I had been aware for over a year that I was becoming stale, having little interest and conscious of my expensive equipment lying fallow, aware that I had lost all incentive to pursue my hobby. Not being a member of a camera club the regular boxes were the only reason for me to produce any prints of sorts. Then things changed. I had already seen a few articles on the subject of DI, when I read an article that made it all seem far less complex than other reports. I wrote to the author asking a few questions, his most helpful reply got me really thinking. An ex-member of the circle mentioned that he had started doing DI and was very enthusiastic, so more to be social than anything I paid him a visit to see his set-up and to watch him work. That was it, I was hooked!

Having spent an inordinate amount of time learning the very basics and fiddling about before the screen, I began to produce the odd print which looked acceptable. Needless to say I also produced piles of rubbish (no different to darkroom work really.)

Whilst submitting entries into a box I do need to be able to compare and discuss DI with other like-minded members and to receive help and advice. Like all aspects of photography I need to learn from others. So I enquired if UPP intended to start up a DI box, to my surprise and consternation I discovered both resistance and resentment in certain quarters,

Doom and gloom

Is this really the dawn of 1997, the age of the computer, of knowledge and understanding, or have I got it all wrong ? Whilst acknowledging that there are people not wishing to indulge in new aspects, I am horrified anyone should suggest that UPP should attempt to delay progress. Were there not cries of doom and gloom when celluloid took over from glass for negatives ? Consternation when 35 mm appeared ? And what about the arrival of colour!!

If I may perhaps use a rather apt quote by William James:
'A great many people consider that they are thinking, when they are merely rearranging their prejudices'.

It may be worth referring to the 'Judges' report' (by Edwin Appleton) in the last issue of The Little Man. "I did not see any prints which seemed to have been computer generated or altered. I was a little surprised by this as so many photographers have taken up the challenge and computer generated or modified images now appear in most international exhibitions." Ed.

This article was written back at the end of 1996 and events have moved on since then, you may find it interesting to read Alan's update article on page 29 and the Council Notice on the same page.



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AN AMERICAN ADVENTURE

By Ian Platt FRPS ESFIAP MFIAP APAGB

It didn't start too well. The three of us (Mirage Club members) departed from Gatwick on schedule but arrived at Las Vegas airport about an hour later than planned because of the need to de-ice the aircraft at the intermediate stop-over in Detroit where there was a lot of snow around. A bit zapped by nearly 24 hours of travelling, you can imagine our delight in being told on arrival at our hotel that our booking had been cancelled! This in spite of the fact that I had taken the precaution of writing airmail to the hotel advising them of a possible late arrival, AND NOT TO CANCEL THE ROOM!! Turned out to be a cock-up by the desk clerk, who had ignored my letter, which, thank goodness, was clearly visible on that day's booking-in list. Furthermore, the hotel was full booked! A Senior Supervisor cleared up the problem. Dunno how, probably murdered one of the guests!!!

Next day we collected our 4WD vehicle - a Nissan with an auto gearbox, and my colleagues voted me the first driver since I was the only one with any experience driving a left-hand drive motor. We battled our way out of Vegas, and once I had the car going in the right direction (!) we set off for Death Valley. It was almost like the sort of *deja vu* 'homecoming' for me because I had drooled over Ansel Adams (and other photographers') pictures of this place for so many years that it was quite an emotional experience to actually see it with my own eyes for the very first time. We didn't take any pictures that first day, we were still numb from the flight, lack of sleep and stunning scenery. We did set the alarm for 0530 the next morning to get sunrise pictures at the dunes near to our motel in Stovepipe Wells - which is named after the fact that the prospectors found fresh water difficult to find in the 1850's, and when they did they stuck a stovepipe into the ground to mark the spot.

It really is a desert, but a fascinating one.

When the sun peeked over the cloud at about 0630, we started taking some pictures in the dramatic light, but it wasn't easy because there were about 12 million footprints on the dunes, and only in certain places did they add to the composition rather than detract from it. We had a bit of good luck later (we stayed 4 days) when a very strong wind blew for 24 hours, and whilst we were away taking pictures in less hostile-to-camera conditions, all the footprints were smoothed away, and we had the rare opportunity of taking 'virgin' dune sunset and sunrise pictures. Zabriskie Point was a wonderful sight too - another 0500 out of bed job, but well worth the effort, and the excursion to Mosaic Canyon with beautiful marble and breccia features, Artist's Palette where volcanic outpourings have been delicately coloured by hot mineralised fluids, and the nearby Devil's Golf Course with tortured pinnacles of desiccated salt leading up to the lowest point in the Western Hemisphere at Badwater, which is 282 feet below sea level, were all worth the visit. In general terms we took snaps until the sun was high enough to make the light less interesting and then pacified growling tummies at about 11.0 am with a mega-breakfast, which lasted for the rest of the day until the evening meal. One whole day was spent negotiating 80 miles of rough tracks to visit a remote area called Racetrack, where a dried out saline lake is covered in a mosaic of hexagonal cracks among which can occasionally be found largish rocks standing in splendid isolation, but with visible 'skid marks' on the dried clay extending for hundreds of yards. Believed to be caused by strong winds skidding the stones along a dampened surface at certain times of the year. We met a most interesting man there too, he was a waiter in the restaurant at Stovepipe Wells, and had been Bill Hailey's drummer for over 20 years, touring the world with the Comets. When the band retired, so did he, and he went to that particular spot for

AN AMERICAN ADVENTURE - continued

the peace and quiet and near absence of crime.

On day 5 we set off early, and after a 2 hour photo stop on the fringe of the valley, we drove to the small town of Springdale on the outskirts of Zion National Park. Zion is a beautiful valley with lovely red and gold coloured sandstones and there was a little bit of the snow that we had hoped to see at that time of the year (March.) Unlike Death Valley, much of which is below sea level, the roads thro' Zion are at 4000 ft., with the mountain tops another 2-3000 feet higher. We spent a total of 3 days there exploring as far and wide as possible, taking lots of pictures. Solitary stunted pederosa pine trees clinging limpet-like to cracks in the beautifully weathered sandstones, or groups of gentle cottonwood trees, whose tracery of branches looked lovely in the early evening light, reflections of the three matriarch peaks in the Virgin river, or isolated Yucca plants and other delicate

grasses found in the Kolob area in the NW of the park.

We next moved on the short 85 mile journey to Bryce Canyon, the road thro' it being at 8000 ft. Much to our surprise there was only a small scattering of snow on the famous reddish limestone and sandstone pillars but for a first-time visitor the area known as the Silent City is quite breathtaking at sunrise or sunset.

After exploring all the possible permutations of viewpoint, and taking all the pictures we wanted in a couple of days, we elected to leave a day earlier than had originally been pencilled in, and were greeted on the morning of our departure with a raging blizzard, that delayed our 'off' by a mere 5 hours!! The roads were fine, but the call of photography in those conditions was just too strong to ignore and some familiar scenes were utterly transformed by the sweeping snow cover that we saw that morning. With some

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350 miles to go to the next planned stop in Moab, Utah, we knew we would never make it in one day, and this was confirmed when we crawled along a well-surfaced road between Boulder and Torrey up at 9500 feet in hairy blizzard conditions. Down the other side of the 'hill' and there wasn't a bit of snow in sight. We made a couple of photo stops on the way and then packed it in just outside Capitol Reef National Park for the night.

We had no intention of calling in to see Capitol Reef, and after finding the motel was especially poor where food was concerned, we set off the following morning before breakfast to complete the journey to Moab. It was quite a culture shock when we arrived. Having been driving on virtually empty roads, through 'ghost town' looking villages for over a week, to meet **traffic and traffic lights** again was a bit of a shock. We took a preliminary look at Arches National Park on our way into town (where we had booked ahead for a 6 night stay in a Best Western motel,) and coughed up the huge (!) admission fee (four dollars) for unlimited visits within 7 days regardless of the number of people in the car. Daft. Cannot even pay for the printing of the free colour brochure they issue on entrance.

The first evening in Arches we had the good fortune to get some nice late evening light accompanied by stormy dark clouds behind some of the arches we were snapping. Next day we were up at 0530 to get sunrise on that most spectacular of arches Delicate Arch, but our chosen viewpoint was rather too far away for best results. We later made up for this with some gorgeous pictures of it taken at sunset that evening - well worth the 3 mile trek. A pleasant evening accompanied by **Blueberry Stout** finished off an excellent day.

Over the next few days we continued to explore Arches N.P., plus Canyonlands Needles District, and also the local area around Moab which had some fascinating petroglyphs drawn by successions of Native American 'Indians' over several hundreds if not

thousands of years.

On day 18 of the trip we left Moab for the drive to Monument Valley. They look just as spectacular to the naked eye as they did in the famous John Ford Western films of yesteryear. Indeed, we were told that few weeks go by without some film crew or other being around, mostly these days for commercials or TV films. We were unable to stay in the motel opposite the entrance to M.V. because it was full, so went a few miles further down the road to Kayenta. After settling in we returned to M.V. and called in at the Visitor Centre; found who appeared to be the best Navajo Indian guide with photographic expertise, and booked two trips with him for the following sunrise and sunset. His name was Frederick Cly, and we noticed that there was a Cly Butte named after one of his predecessors. Butte is pronounced 'beaut' not 'but'. It refers to those molar-like stumps of stone that stand proud of the horizon. As the erosion takes place on the sandstone over millions of years, the more resistant layers stand out from the remainder. If this layer is large enough to look like an elevated table, it is called a Mesa (Spanish word) and when this wears down to a plug or tooth-shape it is called a Butte.

The two trips with Fred Cly proved well worth the money, he really knew exactly where to be to make the best use of the light. We spend 4 hours gently pottering in the morning from 0600, and a further 4 hours later that evening. Up until that point on the trip I had not even considered using a polarising filter. The skies were so very blue, enhanced by the altitude of many of our locations, that the last thing I wanted was black skies. However in Monument Valley, since most of our photography was done when the sun was at lower angles, and was 'looking' through large open spaces where haze can diminish colour, I used the polar a lot in M.V. It made an amazing difference to the vibrancy of the colours in the stone of the Buttes.

Leaving Monument Valley for Page was only

a short 120 mile drive so we returned for a final look at M.V., driving round the self-navigation route. Only took a few pictures, because most of the best ones we had already taken from viewpoints that were only accessible if you used an official guide. Arriving in Page, we checked into the motel first and then visited the Chamber of Commerce to book a guide to take us to that tiny part of Antelope Canyon known as Corkscrew slot canyon, which was planned for the following day. The rest of the day was spent visiting an off-road area above a loop in the Colorado river, which was spectacular for its views and rock formations.

Next day dawned dull wet, and very windy, so we postponed the trip to the slot canyon which was totally dependent on sunlight filtering down onto the sculptured stone surfaces. The weather improved by the afternoon and we found another photogenic slot in some sandstone, and took many pictures. Completed the day with a visit to the dam by Lake Powell. Page was built to house the dam construction workers, and has since expanded from its 1957 dated origins. It's in Utah, and we noticed about 15 different denominations of church in one road alone!

Next day the rescheduled trip to Corkscrew canyon came off. The best light into the slot of the canyon (which is only some 350 yards in length and about 120 feet deep) is between 10 am and about 1 pm most days, and we needed to make best use of this. An 8 mile 4-wheel drive along the dried up bed of a wash that is only wet in flash-flood conditions, reached the slot. It was a magic experience, that can best be illustrated by the pictures you must have seen taken in it. Difficult conditions with very fine sand occasionally 'waterfalling' down from above. I tended to spot meter the

important area, and then bracket several exposures to ensure that I got one or two right. Shortest exposure that trip was 8 seconds at f16, and the longest 4 minutes!! Wow. Got some nice snaps too, but I did have to have my F4 and two lenses stripped and cleaned subsequently.

We recce'd an area of Aspen forest the next day on our continued journey back to Las Vegas, with a view to more complete exploration when we return another year, and then stopped at Springdale again for a quick revisit to Zion N.P. It was fascinating to see tiny fresh green growth on the lovely cottonwood trees that we had photographed 2 weeks earlier as bare stark branches.

Next day we drove into Las Vegas, unloaded the car at the hotel, and returned it to Alamo. 2966 miles in total, which compares very favourably with a friend of ours who had bashed thro' over 4000 miles in a week less. The greater benefit of having more time to take pictures at leisure instead of at a rush, was felt by us all. We wandered about L.V. that evening, gawping at the 10 zillion fruit-machines that seemed to be everywhere.

Our final morning dawned, and on arrival at the airport I tried my best to 'lose' my last 5 quarters (25 cent coins) in one such machine in the airport lounge. Nearly succeeded too, but when on the last, a crashing noise was accompanied by a cascade of money. Try as I did, over a 20 minute period to lose this small change, I failed!! Ended up several dollars in pocket which bought us a cup of coffee at Detroit on the stopover.

What a trip! Nearly four weeks duration, 79 rolls of colour slide film, 15 of monochrome; never even saw the Grand canyon, **played Las Vegas and won!!!**

Our thanks go to Ian for another interesting travelogue, his graphic details add to our own visions of the places that most of us can only dream about, and have experienced only through the wonderful pictures by Ansel Adams. Anyone who can make breakfast last from mid-morning to the evening meal certainly has my vote!

ASTROPHOTOGRAPHY

By Trevor Jones Circle 27

The big Astronomical event of the century let alone the year (1997), has been the arrival in earth's atmosphere of the Comet Hale-Bopp. Like 1,000s of members of the general public and the UPP members in particular, I've been out at night with camera, tripod, and long lenses in the hopes of getting a clear picture of the Comet. Why should so many people go so wild and take what must be millions of photographs of this object? Well, for those who did get outside and take some photographs, and are not sure why they felt they must record this event, here are a few facts about the comet Hale-Bopp.

COMET HALE-BOPP

The comet Hale-Bopp was discovered on the night of July 23rd 1995 by Alan Hale and Thomas Bopp. The interesting thing is that the discovery was made by these two men completely independently in different parts of the USA and registered by both within hours of each other. Alan Hale was the first to register, hence his name coming first but it was agreed that the two men should share the comet's name.

Hale-Bopp is the 3rd brightest comet seen since 1400 and the brightest recorded in the UK in the last 100 years. In size it is 3 to 4 times bigger than Halley's comet making it easily seen with the naked eye.

The tail of Hale-Bopp is estimated to be between 20 and 30 miles long, caused by the release of dust particles embedded in the frozen crust that evaporates as it approaches the Sun. The comet is a 25 mile wide cosmic snowball made up of interstellar dust and ice, and is believed to be on an 8,000 year round trip, travelling at almost 100,000 miles per hour. It came closest to earth on the 22 March when it was 122 miles above the Earth's surface and was visible up till mid-May growing steadily fainter. The best night to have taken photographs was on the 31st March

when the comet was at its brightest and most brilliant as it reached its closest point to the Sun. So if you've missed it this year I doubt if you will be around on its next visit.

Comets such as Hale-Bopp were once seen as agents of doom, a prelude to some disaster or an important event. The coming of Hale-Bopp this year was seen as such a sign by 39 followers of the Californian cult, The Heaven's Gate. Along with their leader, the members committed mass suicide believing that a UFO was concealed in the comet's tail which had arrived to take them to a "Higher Level". If this is true then we shan't know until one of them comes back to put us all to rights?

However, stood outside in the cold night air, the camera shutter working overtime, pondering that the film companies must be blessing the comet for the vast number of films being sold, got me thinking?

WHEN DID PHOTOGRAPHY JOIN THE RANKS OF THE ASTRONOMERS?

Astrophotography can be said to have started when the first recorded successful photograph of a celestial object was taken by John W. Draper in March 1840. The photograph of the Moon was taken on a Daguerreotype plate. The first photograph of a star, Vega, was taken by William C. Bond in 1850.

Before the development of photography, Astral observations were gathered in the form of sketches made at the telescope. Several Daguerrotypes images were obtained prior to the introduction of wet-plate collodion about 1850. The availability of this more convenient method allowed photography to be used on a more systematic basis, including the monitoring of sunspot activity. Dry plates were introduced in the 1870s, and in 1880 Henry Draper obtained a photograph of the Orion Nebula using the Dry Plate method.

ASTROPHOTOGRAPHY - continued

The first successful image of a comet was obtained in 1882 by the Scottish astronomer David Gill, his plate displaying excellent star images. Following this, Gill and J. C. Kapteyn compiled the first photographic atlas of the southern sky, cataloguing almost half a million stars.

Who were these early pioneers of Astrophotography and what other discoveries did they make?

JOHN W DRAPER (1811-1882)

Unfortunately I can't find any details about John W Draper at least for the time being.

GEORGE PHILLIPS BOND (1825-1865) US ASTRONOMER

Bond developed astronomical photography, and in 1850 took the first photograph of a star (Vega). His research was carried out at the Harvard Observatory together with his father William Cranch Bond. During the late 1840s the Bonds worked on developing photographic techniques for astronomy. In 1857 George Bond became the first person to photograph a double star, Mizar, he did it with the aid of wet collodion plates. Bond also made numerous studies of comets. He discovered 11 new comets and made calculations on the factors affecting their orbits.

WARREN DE LA RUE (1815-1889) BRITISH ASTRONOMER/INSTRUMENT MAKER

One of the pioneers of celestial photography. Besides inventing the first Photoheliographic Telescope, he took the first photograph of a solar eclipse in 1860 and used it to prove that the prominence observed during an eclipse are of solar rather than lunar origin.

De la Rue's interest in new technologies led him to apply the art of photography to

astronomy. He modified his telescope to incorporate a wet collodion plate. His first photographs were of the Moon, and their success encouraged him to build and equip a new observatory in Cranford, Middlesex. Here, De La Rue began a daily sequence of photographs of the Sun. He designed a photoheliographic telescope which he used to map the surface of the Sun and study the sunspot cycle. This work led to his being able to show that sunspots are in fact depressions in the Sun's atmosphere.

HENRY DRAPER (1837-1882) US ASTRONOMER

Henry Draper was born in Virginia and studied medicine. He travelled to Europe and he became interested in telescope making and photography. Draper used a spectrograph of his own devising to obtain high-quality spectra of celestial objects. He was made director of the photographic department of the US commission to observe the transit of Venus in 1874. Later he spectrographically studied the Moon, Mars, Jupiter, Comets and the Orion Nebula. He also succeeded in obtaining photographs of stars that were too faint to be seen by using exposure times of more than 140 minutes.

DAVID GILL (1843-1914) SCOTTISH ASTRONOMER

As well as making the first successful image of a comet David Gill was also a pioneer of the use of photography to catalogue stars. Gill was born in Aberdeen and after studying at Marischal College he went to Switzerland to learn clockmaking. In 1872 he became director of Lord Lindsay's private observatory near Aberdeen. From 1879-1906 he was astronomer at the Cape of Good Hope in South Africa.

continued on page 14

The Nature Circles

by Idris Bowen FRPS

Nature photography began about 100 years ago. Although the invention of photography dates from 1839, the early processes were much too slow for recording wild-life, but by the last decade or so of the century, factory produced materials were sufficiently fast to make reasonable records of nature possible. One of the first ornithological photographs, a song-thrush's nest and eggs, was photographed by the Kearton brothers on 11th April 1892 near Enfield. Nature photographers were, and still are, comparatively few in numbers, so local specialist societies were not feasible. Instead postal circles became the preferred method of communication, and have remained so to this day.

The first such circle, the Zoological Photographic Club, was formed in 1899 with the object of furthering the pursuit of serious photography of wild life and to enable nature photographers to pool their knowledge and experience. It operated by circulating portfolios among its members, just as we do today. (Was this the very first postal circle?) ZPC, as its name implies, was dedicated to wild life, ornithology being the most popular subject. Some photographers clearly preferred a wider definition of subject matter and in 1909 the Nature Photographic Society was formed, catering for all types of nature photography. It organised meetings, lectures and exhibitions, but also relied very much on its postal circles; in the 1920s NPS ceased holding regular meetings and operated solely through its postal circles. In 1944 a third postal society was formed, the Nature Photographers' Portfolio. All three worked primarily in monochrome using large negatives, aiming at excellence of photographic quality. In more recent years NPP has also circulated slide portfolios which have become very popular. All three are still very active and until UPP started our Natural History Colour Circles in 1959 they formed

the back-bone of traditional nature photography.

In the late 1950s amateur photography was changing; medium format roll film and particularly 35 mm single lens reflex cameras were becoming popular. Many nature photographers found high quality colour transparency film particularly suitable for their work. Pressure grew in UPP for the formation of a circle specialising in nature photography. At first this was resisted, 'specialised circles never last for long', they said!, but eventually, in October 1959 E.H. 'Snip' Ware and Muriel Rosamund achieved success in forming the 'Natural History and Scientific Colour Slide Circle', accepting colour slides up to 3 1/4" X 3 1/4". Within a very short time it was up to strength; many of us who had applied to join were placed on a waiting list and were temporarily accommodated in other general circles while the formation of a second nature circle was being organised. There was a decided preference in the first NH circle for medium format workers; 35 mm was considered scarcely adequate for the high quality work nature photography demanded. The RPS for example, at that time, required transparencies submitted for their distinctions to have an area of at least 10 sq. in. In late 1961 there were sufficient members waiting for a second NH circle to be formed. This time however, the quality and convenience of 35mm. was recognised and the format was restricted to 35mm. transparencies. The secretary of the new circle was Liz Glenn, who had long experience as a member of other circles in UPP and had those rare leadership qualities of firm persuasion and infectious enthusiasm that quickly endeared her to the new circle members. In March 1962, Liz issued folio No 1 and NHCC2 was on its way.

There was, throughout the country, a growing interest in nature and membership of

The Nature Circles - continued

the Natural History Societies and Trusts increased rapidly. Their members recognised the convenience of SLR cameras and natural history photographic courses became popular. One such week-end course was held at Woodchester Park in the Cotswolds. It was organised by Dr. Mary Gillham of University College Cardiff's Extra Mural Department with Stanley Jeeves as tutor. I had mentioned this course in NHCC2 notebooks and several members joined. It was probably the first week-end meeting of the Circle. The course was also attended by members of the Retina Club, a small society consisting, as the name suggests, of users of Retina Cameras. The name was later changed to 35 Postal Club, there being only a very limited and decreasing number of people using Retinas. Many of its members were very interested in nature and expressed a wish for a nature photographic circle in 35PC. Dr. Philip Keates, a member of both NHCC2 and of 35 PC, agreed to organise one. Within a few months a second circle was formed with the author as secretary. In the course of time there followed two other NH circles. Maybe UPP has never realised what an important part it played in promoting nature photography postal circles!. To complete the picture, the Nature Group of the Royal Photographic Society formed their first circle in 1990, followed by their second circle in 1991,

Coming back to our own two circles, both were very successful; the 1963 AGM reported that both circles were up to strength, with NHCC2 'madly enthusiastic!'. The original title, "Natural History and Scientific Colour Slide Circle" had, by now, been dropped and the circles became universally known as NHCC1 and NHCC2. At first the circles were very different in character. Many NHCC1 members were already accomplished nature photographers, some having been members of one or other of the three traditional circles and were experienced in the medium and larger format work favoured by ornithological photographers. NHCC2, on the

other hand, was very much of the 1960s, many with little or no experience in nature photography, but very keen to learn. They found the new style Japanese 35mm. SLR cameras with their pentaprisms and auto-diaphragm lenses, together with the recently introduced small electronic flash guns as a light source, ideally suited for close-up flower and insect photography, a field, at that time, almost untouched in nature photography. Close-up photography and particularly insect photography became a feature of the circle. Some members were very interested in photographing butterflies and moths, and new techniques were quickly developed. It was a complete break from the old way of photographing insects, which had frequently involved capture or breeding and various ways of subduing them for the long exposures needed. The new cameras and flash guns had a major effect on the style of photography and the emotive term "live, wild and free" was coined to describe these newly developing methods.

In 1966, on the occasion of the 50th folio in NHCC2, members decided to present Liz with a token of thanks for her leadership. A collection was made and Ron Foord together with Christine McDermott, who were friends of Liz, bought a silver vase and had it engraved :-

NHCC2 50th Folio - to Liz from her friends - April 1966'

Unfortunately Liz died in 1968. The vase was returned to Ron and Christine, who, in consultation with circle members suggested that it should be presented to UPP as an annual award for the best NH slide; and so the Glenn Vase came into being.

Andy Callow took over as secretary of NHCC2 and continued the good work; he was followed in 1978 by Brian Pepper and in 1982 by Ernie Emmett. The circle continued to thrive with a good membership. In 1974 David Martin took over the role of secretary of NHCC1 after 15 years of excellent work by its

(continued overleaf)

The Nature Circles - continued

founder secretary E.H. (Snip) Ware, David was followed by Fiona Lea and later by Geraint James. In August 1994 NHCCI issued its 400th folio and to celebrate the occasion UPP President, Mervyn Williams, was invited to "visit" the circle, an event which was enjoyed by all. Both circles continued to prosper, becoming more similar in character. They were pioneers in the new generation of nature photographers, dedicated, in the main to colour transparency work, with the 35 mm. SLR and its growing arsenal of accessories.

All circles, from time to time, wax and wane in activity, and membership can fall to dangerously low levels. This happened with NHCC2 in 1986. Then, when Ernie Emmett, the secretary, had to resign for family reasons, a few of the remaining members also decided to leave, and the circle temporarily closed down. Some members joined NHCC1.

In 1988, however, the circle was reformed with Tony Volante as secretary, to be followed by Ray Winslade and in 1994 by Kath Bull. In recent years it has re-established itself and is now a very active circle. A very successful week-end rally was held in June 1996 to celebrate the 100th folio of the renewed circle; (the original circle almost made its 300 folios before it temporarily closed).

So, for almost a century, postal circles have been a most important feature in nature photography and this account briefly describes the major circles which have arisen during that period. Their long success is a tribute to the support given by organisations such as UPP and particularly to those dedicated and enthusiastic individuals who take on the role of secretary and skilfully run their circles to the lasting enjoyment of their members.

Astrophotography

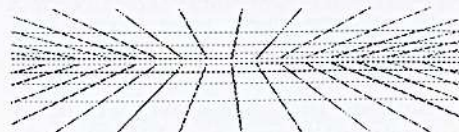
(continued from page 11)

Between 1872-78 he was on expedition in Mauritius to measure the distance of the Sun and other related constants, particularly during the 1874 transit of Venus.

In 1882 Gill realized it should be possible to chart and measure star positions by photography. He initiated a vast project, with the help of other observatories to produce the *Cape Durchmusterung*, which gives the positions and brightness of more than 450,000 southern stars. Gill was also a member of the council for the International Astrographic Chart & Catalogue, which was to give precise positions for all stars to the 11th magnitude. It was not completed until 1961, although all the photographs had been taken by 1900.

JACOBUS CORNELIUS KAPTEYN (1851-1922) DUTCH ASTRONOMER

Kapteyn analysed the structure of the universe by studying the distribution of stars using photographic techniques. When he went to Cape Town Observatory he worked closely with Gill on the *Cape Photographic Durchmusterung*. After he presented a report in 1904 it was realised that his data gave the first evidence of the rotation of our Galaxy.



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Cotswold Monochrome Fine Print Group - Zone 8 Test

By Peter Moody ARPS

Having completed the 'Zone 1' test you now know your chosen film's true ASA rating, when using a specific camera and enlarger combination. It is now time to move on to the second part of the test which I call the 'Zone 8' test.

The initial procedure will create a negative which, when printed, will produce a print showing the barest tonal difference between base paper white and the exposed part of the print.

Adjust the film speed setting on your camera, or meter, to your 'new' personal film speed. You will need to photograph a card, preferably white, whilst focused on infinity, just as you did in the 'Zone 1' test. Take a meter reading in the normal way and make the following exposures :-

Overexpose the first negative by three stops. Expose a blank frame, (i.e. Trip the shutter with the lens cap on). Expose a frame at the recommended exposure (i.e. Zone 5, as per your meter).

Expose the remainder of film normally, by photographing any subject in your usual way. Develop the film under the normal conditions used during the 'Zone 1' test. You **must** use your standard developer at the normal temperature with your standard rate of agitation.

When the film has been developed and fully dried, set up your dark-room and prepare fresh print developer at your standard working temperature. It is also very important that you use grade 2 paper only for the tests.

Follow these procedures:-
Set up the enlarger to produce a convenient print size i.e. 10 x 8 or 12 x 10.

Close down the lens aperture at least 2 stops, in order to give an exposure time of somewhere between 15 and 25 seconds. Place the blank unexposed negative (exposure number 2) into the negative carrier of the enlarger. There is no need to focus the enlarger accurately.

Make a test strip using this negative to produce 1 inch strips at **three** second intervals across the full width of the paper. The object of this exercise is to produce a **maximum black with minimum exposure** under the enlarger.

Develop, stop and fix the test strip. Dry the paper and look at it closely in good daylight, **not by artificial light**. Examine the band of very dark grey going into the black until you cannot tell where the next strip starts (i.e. if you cannot tell the difference between the 15 and 18 seconds exposure, then 15 seconds is the correct time). If your results show that the time scale was too long try another test but use 2 second intervals.

When the time has been established make a permanent record of :-
The height of the enlarger head on the column.
The aperture of the lens and
The exposure that gave you the Max. Black result.

You are now ready to carry out the Zone 8 test using the recorded settings for both the enlarger height and lens aperture. Place the 'Zone 8' negative (i.e. 3 stops overexposed - exposure number 1 above) in the enlarger's negative carrier. Put a fresh piece of grade 2 paper under the enlarger and cover one half with a piece of card to prevent any light from reaching the paper. Make several exposures to the uncovered part of the paper each for the minimum time that you used when exposing your test strip, and for the same number of times that it took to reach maximum black i.e. 5 exposures at 3 second intervals (i.e. 15 seconds).

The reason for repeating the multiple short exposures (i.e. 5 x 3 seconds) is that the amount of light striking the paper is slightly shorter than that received by one single exposure of 15 seconds. It is essential that this print is processed in fresh developer and allowed to fully develop for two minutes, in the same way as before.

ZONE 8 - continued

Do not remove the print from the developer before the full time has passed, even if you think that the print is going too dark. At the end of the process fully dry the print and inspect it under the same good lighting conditions used before. You will find that one of three conditions will have occurred:- there will be a slight tonal difference between the base paper white of the unexposed part of the print and the section that had been exposed under the enlarger. There will be no difference at all between the unexposed and the exposed paper, or there will be a considerable difference between the exposed and unexposed parts of the print.

(a) is the correct result. If you have achieved this your film development time was correct and no further action will be necessary. However if your result resembled (b) your film was overdeveloped, or in the case of (c) the film was under-developed.

Carry out the test again but this time use your 'Zone 5' negative (exposure 3 above). This should produce a print giving a mid-grey tone, the same as the 18% reflectance of the Grey Card sold by the makers of those little yellow boxes

If negative over-development was the problem the tone will be a little too light, perhaps nearer to 'Zone 6'. Conversely if your result is too dark, then your negative was under-developed. To remedy these results load a new film and make the three exposures, one blank, one 'Zone 5', and one 'Zone 8' (i.e. three stops overexposed) and then continue using the film normally.

When it is time to develop the film make the necessary adjustment to the development time, either up or down as required. It is recommended that this change does not exceed 20% of the normal development time. You may find that when you carry out the 'Zone 8'

tests on this second film its development time may be very close to that required. Remember that the object of the exercise is to produce negatives that are consistent with the results given at (a) above.

This now completes the tests which provide a basic introduction into the Zone System of negative development. These results have given you a negative that has an ASA rating suitable for use with your camera, your enlarger and your processing technique. At the same time you have a negative which will give detail in the shadow area which is just above film base plus fog, and in the highlight area which is just below base paper white.

During the tests you carried out a Maximum Black test and then made a permanent record of the enlarger height and lens aperture necessary to achieve that. It, therefore, is logical that a negative, correctly exposed and developed, can be used to make a print by just using the Max. Black exposure time.

Now is the time to prove it to yourself. Set up the enlarger at the recorded height, with the lens at the same aperture as you had used for the earlier tests. Place the negative in the enlarger, focus it and expose a piece of paper in exactly the same way as before. Develop stop and fix the print. You will be surprised at the quality of the print produced without any manipulation whatsoever.

May I recommend that this is a test that you can run at any time in the future, just to check that you have not returned to the "bad old days of underexposure and over-development" which a large proportion of Non Zone System Photographers have problems with. *With acknowledgement of the help and guidance from:*

Don Maslen C.P.A.G.B. B.P.E.I

Many thanks to Peter for the second of his interesting articles on The Zone Metering Systems, I do know that he is a keen and knowledgeable follower of the system. Not for the faint hearted like me I'm afraid!

Ed.

PROFILE

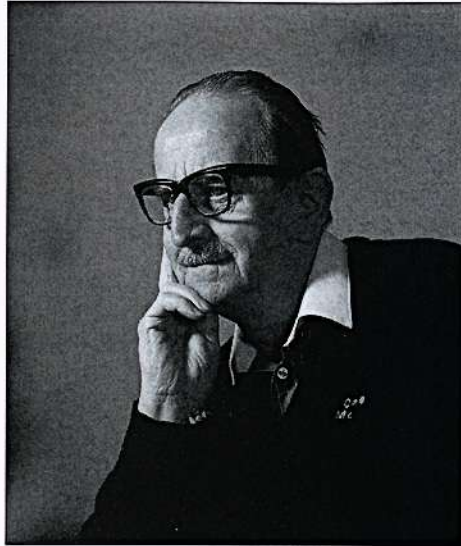
Don Maslen CPAGB, BPE 1 - Circle 8

Some time in the past, my eighth birthday or thereabouts, my Aunt gave me a box camera, enduring interest in photography was the result, which has stayed with me to the present day. Memories of those early beginnings are very dim but during wartime service in India I came across and purchased the book 'My way with the Miniature' by Lancelot Vining, which I read again and again, purchased another box camera and the seed of my later photographic efforts started to germinate. My first attempt at film development took place in a RAF trailer van in a temperature well above the 90's, it was a bit of a shock to see the emulsion slide off the bottom, when hanging the film up to dry, leaving me with a perfect example of film base + fog. Many films later, some with reticulation and other temperature related problems and I was able to produce some contact prints. Those regrettably have not stood the test of time either.

Back in civvy street, the demob gratuity I had received allowed me to buy my first set of photographic equipment and chemicals, and I recall with pleasurable nostalgia, developers in tablet form and plain hypo in one pound tins to be weighed out with crude home made beam scales, with a scoop at one end and a sliding weight at the other.

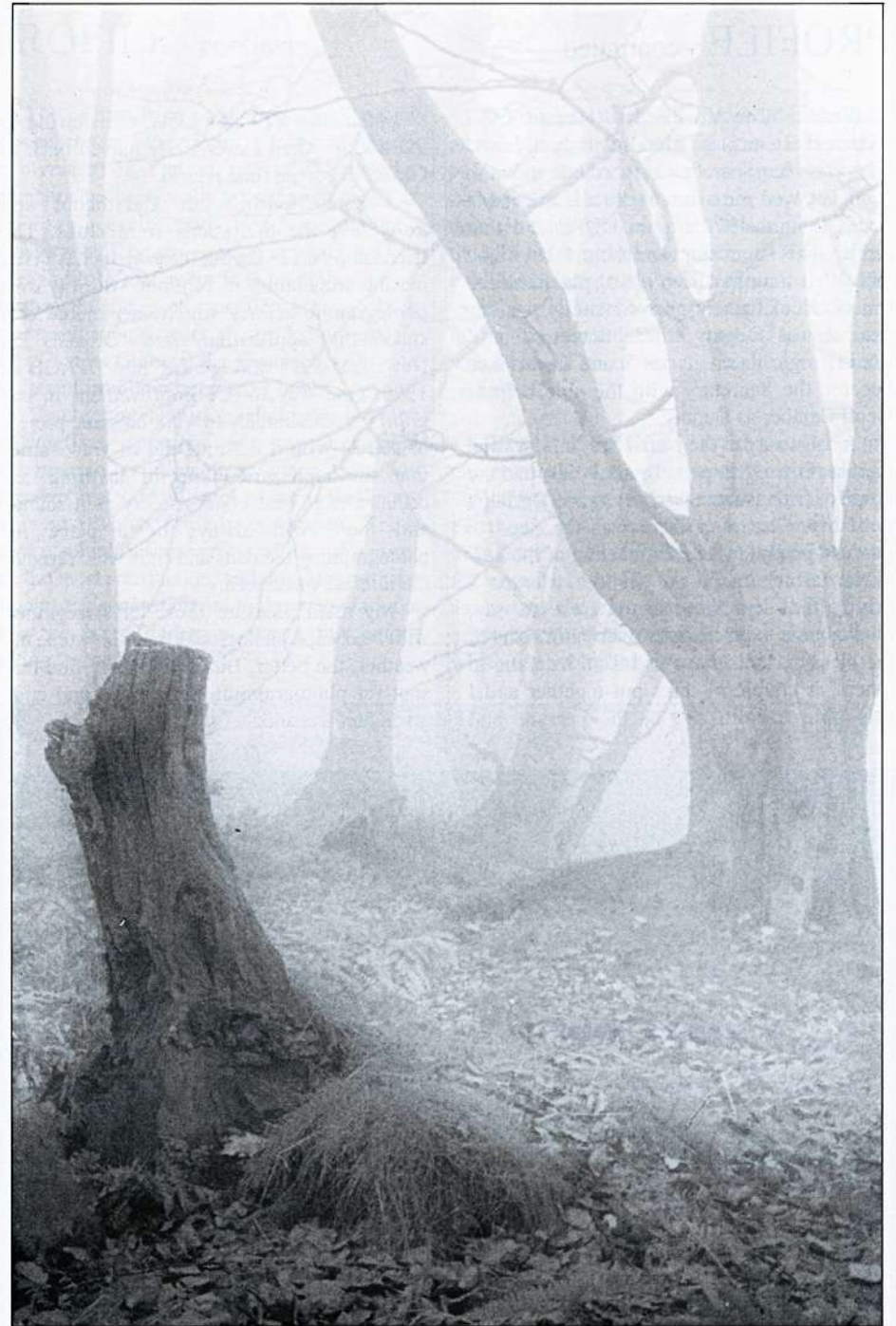
My introduction to Camera Club life started with founder membership of the original Devizes and District Camera Club which was formed with the help of some friends having similar photographic interest. Printing and particularly enlarging in those days was a crude occupation and I recall using a Voiglander 2½x3½ plate camera to take photographs and converting it into a horizontal enlarger with its own built in pleasing lack of definition, by the addition of paint tins and crude carpentry.

Some time later, a move to Gloucester was made in search of employment, and I joined Gloucester Camera Club where I became



interested in the competitive side of club photography, entering competitions and dare I say it, benefiting from the comments made by the judges. I think that they are much maligned and deserve better for I am sure they do help those who are starting to make prints and produce slides, even if sometimes many of the comments are somewhat destructive.

My photography has been almost exclusively in monochrome and in 35mm format as a result of that early enthusiasm engendered by Lancelot Vining. I currently use an Olympus OM1 N with three lenses 28, 50 and a 70-150mm zoom, having used in the past an old Leica and Praktika cameras. These days I have an interest in the chemical side of the hobby and make up my own brews from raw chemicals. In the earlier years it used to be Tri X and D76 and this was the norm for a long while, but now I am content to experiment mildly with other combinations of film and developer and have used a modified Stockler formula for some time. Toning of prints also gives pleasure using Selenium and the Thiocarbamide two solution sepia toner.



'Beacon Hill'

PROFILE - continued

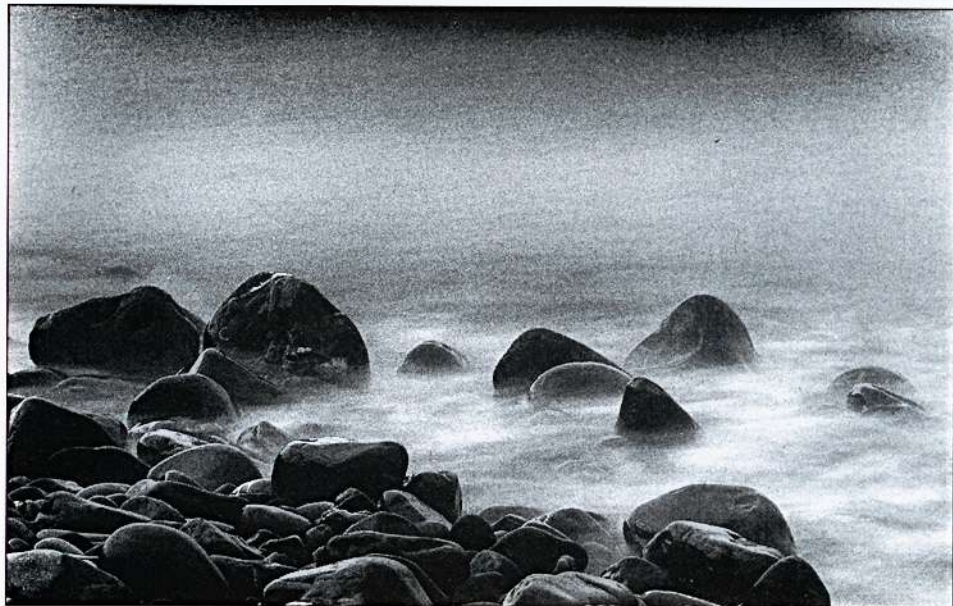
Earlier in my time with Gloucester CC I met and became great friends with Fred James who was also Secretary of Circle 8 and who soon "showed me a box" with the inevitable result that in 1970 I joined UPP and that circle. The friendship and help I have had since that time has been a real pleasure, and the circle of friends grows steadily year by year. I was Deputy Circle Secretary until Fred's tragic death in 1995 and have since become the Secretary with the able help of Geoff Camber as Deputy.

A short stay in the North East in 1987 and membership of Morpeth Camera Club, and the circle of friends increased yet again. During a period as Chairman there was the need to produce a talk for the first meeting of the new season which made me wonder whether I could find something of interest to say, allowing me to put back into club life some of the pleasure that I have had from listening to others. A couple of talks put together and I was able to join the NCPF Lecture and

Supplementary Judge's Lists, transferring to the MCPF when I eventually moved back to Gloucester some time later.

I enjoy getting out and about and answering the invitations from clubs. The friendships made during these visits has given me the stimulation to continue with my own photographic efforts which has included a successful application into CPAGB in November 1995 and another into DPAGB in 1996. One way to see improvement in our efforts is undoubtedly to work on some project or series, with a definite end in view rather than the haphazard taking of anything that comes along. That is not as easy as it sounds and there will always be a place for photographing the odds and ends which trigger the interest when seen.

My main pleasure these days is gained with landscape photography, and the worse the weather, the better. But I will easily find that spot for photographing those odds and ends given half a chance.



'Ebb Tide'

PROFILE - continued

The formation of the Cotswold Monochrome Fine Print Group and my involvement in that as one of the founder members has been really satisfying, catering as it does exclusively for monochrome photography. The strong support which we had does indicate that there is a lot to be gained from membership of specialist groups which could, and should, work alongside but separate from Camera Clubs, if the greatest benefit is to be gained from this interesting hobby.

My chief interest in the darkroom is in the interpretive printing of negatives and combination printing from more than one negative, one side effect of which is the 'happy accidents' which sometimes happen. These have resulted in some prints which have given me the most satisfaction, and this does perhaps support the suggestion not to throw the failures into the large darkroom waste bin before asking "what happens if?".

When ever I can I will visit Exhibitions and attend seminars for there are some fine prints to be seen and lectures to be enjoyed and both provide the incentive to carry on trying to emulate those whose work I so admire. I have thought for some time that there is a 'fashion' in exhibited photography which we mostly seem to follow, lots of heavily printed results seem to be the current norm, and it leaves me wondering if more variety might give equal pleasure.

So what of the future? With the advent of modern technology, this is certainly causing much discussion and it's sad to think that, eventually, progress will perhaps mean the near demise of monochrome photography. As for myself, I am far too old in the tooth to assimilate the changes and will soldier on enjoying my photography and the friendships which the hobby has given me.



'Forthcoming Harvest'

WHAT PHOTOGRAPHERS DREAM ABOUT



THE WILDLIFE PHOTOGRAPHER
Gorillas. And lens motors quiet enough not to upset them.



THE ARCHITECTURAL PHOTOGRAPHER
A Tilt & Shift lens for an SLR, to stop the leaning tower.



THE NEWS PHOTOGRAPHER
Politicians in the foreground, politically incorrect gestures in the background.
And a 10x zoom to record both.



THE WAR PHOTOGRAPHER
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THE SPORTS PHOTOGRAPHER
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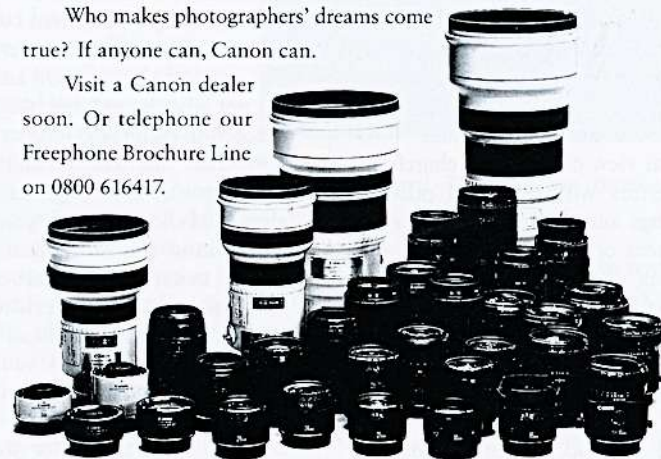
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THE PHOTOGRAPHER'S DREAM

Canon
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JUST FOR THE RECORD (Part 1)

By Geoff Corney - Circles 12 and DI 1

When I offered to write an article on Architectural and Record Photography I hadn't realized the problems involved and why there are no books and few magazine articles about it. The main one is the amount of elaborate detail to be covered and the general disinterest of the average club member. Recently three members of my own society have told me they "hate" Record and I suspect many more consider it too difficult, too expensive, and find it doesn't lend itself to poncing about with a zoom lens and the latest automatic camera. Therefore per se, it is boring and the average circuit judge has no idea of the work involved so usually resorts to light relief in his secondary role as entertainer.

On the other hand, genuine photographers who can actually think for themselves realize it is no different to Nat. History, Portrait, or modern Pictorial. This just needs time, dedication and mostly medium format. Reciprocity throws some people but is readily found in Ilford/Kodak leaflets, for e.g. FP4+ @ 15secs needs about 1 min.

The general view of Record is church or cathedral interiors with plenty of pillars, organs, vaultings and windows, requiring a technical camera or shift lens, which do make such "long" shots easier.

The other end of Record is wood carvings on chairs, bench ends, some pulpit panels etc which can sometimes be taken on 35mm equipment as they don't need as much enlarging and detail as long shots. I equate this section to close-up photography and as they fall only feet away from the lens you can focus and meter precisely

In between the two approaches lie statues, effigies, altar panels/reareds, lecterns and tomb tops etc which I class as portrait photography, falling several feet/metres from the lens. These could be 35mm or 645 but I always use 645 as my eyes need the extra silver to examine the

negs for shadow and highlight detail on a light box. The print is usually 16x12" and cropped down so 35mm would be hard to judge until the print dries. FP4+ breaks up at about 10-12X which can soon be reached on a cropped 35mm. So, anything goes! and once inside something will suit what you've got, but to do all three sections really well is a specialist job and needs time and money spending on it, no different to other serious aspects of modern photography including digital imaging. To do the subject some justice I've decided to do three mini articles with illustrations for each, as all three at once would be too much, so this one is devoted to:

CARVINGS

This section is most likely to bring success to any camera/lens combination and probably the easiest to meter and focus on. The only problem is DOF and the fact they do not always enlarge well and seldom succeed in comps/exhibitions. They are the best to cut your teeth on and come to terms with exposure in low light as most are in the shadowed choirstalls. The object is to get the lens central and in the same plane as the carving to get it dead square and finding the best angle is often decided for you by access, try to find one head high or tripod high to begin with. As you approach the subject you enter the world of close up work and all its problems.

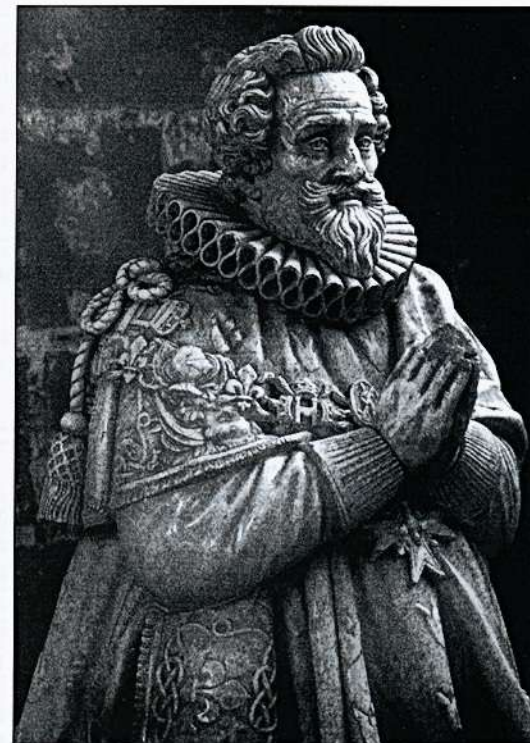
The DOF tables for the lens I find essential as stopping the lens down to f16/f32 for a preview is often too dark to see clearly. For example at 27" on a 645 80mm @ f11 the DOF is only 2.5" and @ f22 it is only 4.3" so if you need to be 2ft away the whole carving may not be completely sharp and soon pointed out by a judge who would allow a whole image to be unsharp in Pictorial. It can pay to stand off and let the

JUST FOR THE RECORD - continued

enlarger fill the frame which means medium format.

Squaring the image especially in panels is paramount and sloping edges are a sin, getting the lens dead central can mean standing on chairs or steps and extending the sturdy tripod for pulpits and a 90 degree viewfinder and small tripod for altar rails, tomb sides and chest decorations. Odd times you can tilt the enlarger set up. Try to find a carving with good grain and chisel cuts, with lots of edges and all fingers toes etc intact, as well as being unusual, interesting or humorous. If it's an exercise for yourself it doesn't matter but judges mostly find bench ends boring as they have rarely tried to do one themselves, and sometimes dismiss them as 'copying someone else's work'. This I cannot take from anyone as it is so ignorant. This is one situation where a reflected light reading can be used but be careful of the colour of the wood, alabaster or plaster and check it against the incident or grey card reading, which should be Z5 and centred. Old and dark oak/wood will need -1 or -1.5 refl. and I often use a shadow reading to give a longer exposure. Permission from the Verger will normally get you inside the 'roped off' and into the choirstalls, safe from the tourists who ruin 90% of all cathedral shots and allow you to take your time and look round the frame for clutter. Try to find who carved them and if they have a name, the Ripon Carvers worked out, as they all did and examples of their work in better nick can be found at West Tanfield.

Enemy number one in Record is background clutter which always turns up on the print as the lens sees more than we do. I have moved lecterns, hymn books, cushions, kneelers but always the best carvings have some immovable candle-holder or radiator,

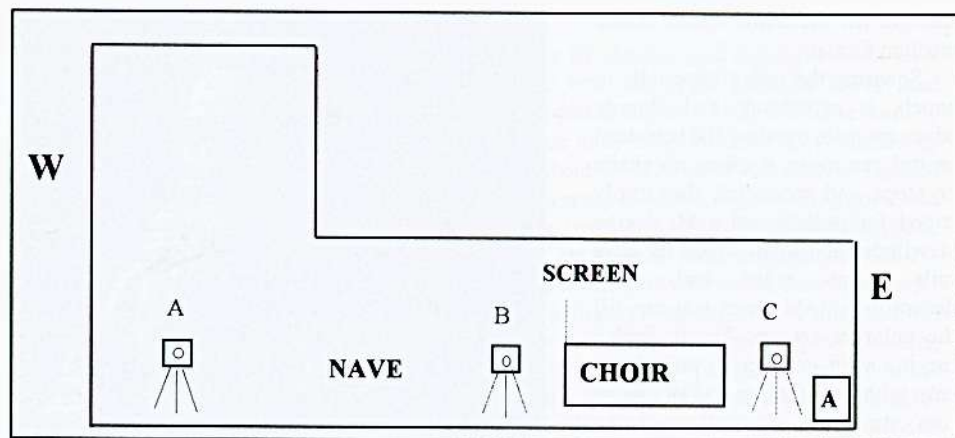


'Walter'! Taken in the Basilica, Vèselay, France.

don't take photographs with notices or other carvings right in the field of view and here again the DOF tables are invaluable in throwing them as far OOF as possible. Carvings, especially relief plaques on memorials etc are ideal starters as they look well on 10x8" from 35mm without a shift lens.

Take extra care to let the camera/lens settle down and use a cable release gently without vibrations, if possible lock the mirror up. Nothing will teach you more in a short time about your equipment and photography than serious Record work, there's a bit more to it than colour slide/neg on programme!!

Just for the record (Part 2)



Long Shots

As shown above there are three traditional views of a church or cathedral interior:-

A looking east.

B looking east and west.

C looking east and west.

It goes without saying that a heavy high solid tripod is essential, and a medium format with shift lens makes things easier. A straight lens means a pair of steps or standing on chairs but good negs have been taken this way. Medium format is almost essential to show all the detail at 16x12" enlargement although slides on 35mm can be convincing. The cable release/mirror lock camera calming method will ensure pin sharp negs.

Reciprocity tables are necessary as my preference is to make the first exposure at least 1 min. depending on the DOF reqd. and double for the second exposure to ensure shadow detail. Any strong window will tend to overexpose so 2 bath development is advised or extensive burning in is required. DOF tables are useful again as few people realize that even set at infinity f22 will not be in focus for 19ft. with an 80mm lens. Any chairs kneelers pillars etc within this reach will be OOF. Using a 50mm brings closest focus to 8ft or if set at 3metres it will come to 5ft. and bench ends etc will be sharp and everything

beyond. A good hand held incident light meter is invaluable, pointed away from the lens towards the subject, I use a Lunasix as it is easy to see all the options clearly. Some people recommend walking around the area to be photographed taking readings and averaging them but I think the camera is reading light entering the lens and not what may be present 50-100 ft away at a different time.

What I always do is record the Light Value and exposure details frame number etc on a small tape recorder mainly for my own analysis of errors or success, but also for the crit. sheets in the portfolios so my friends can see what was going on at the time and qualify their comments, leaving this info off makes any comment groundless and just opinion.

The range of contrast/zones can only be "controlled" by going in when the light suits the film, or waiting for it to come. I work on 5 stops between 0730 to 1300 on dullish days although sometimes shafts of sunlight can make a scene come alive and make it look magic. On most occasions it just burns the highlights out. Shadow detail and tourists are the two main areas of concern as pure record does ask for the first and not the second.

Using 2 film speeds can sometimes cure both

Just for the record - continued

as TMax400 has very short reciprocity times compared to FP4+ especially below 10secs so shots can be snatched as people momentarily disappear. So I tend to use FP4+ early on when the tourists are at breakfast and TMax400 towards lunchtime when they begin to be a problem. When I did the French Cathedrals around Easter in '96 you wouldn't believe the numbers of visitors I had to share my experience with. Look what's happened to Durham!

That's about it really, go in, do it, develop it, go back and do it again until the neg is correct. Using your local church makes sense, I was

lucky having Ripon Cathedral when I had problems and almost became the in-house photographer doing their ceiling bosses. It took a lot of time and effort and of course was gratis but I was able to spend as much time in there as I needed.

I think long shots can soon be boring and look identical due to similar building techniques, stone and masons, most of the cathedrals were going up at the same time by the same people. Trying to make them look different and interesting is a job for the 14mm, then it becomes Pictorial Record or just Pictorial, who really cares what class a photograph is in?

Many thanks for a most interesting and detailed article Geoff, being a bit of a 'Record' dabbler myself I welcomed the useful information it contained. Of special interest is your DI Record pictures, it just goes to show that this new 'fad' can be put to some interesting uses. There must be hope for us all somewhere along the line! Unfortunately I was not able to include Part 3 in this issue but it will certainly appear in the Autumn edition.

Ed.

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WHY USE CIRCULAR POLARISING FILTERS ?

By Derek Parker Circle 22

We know that ordinary polarising filters are not recommended for use with certain cameras as the accuracy of their TTL exposure systems might be affected. Circular polarising filters should be used instead; but why?

Direct light from the sun or any other source which has not first been reflected is considered to be made up of waves vibrating in all directions. An ordinary polarising filter allows light to pass through it which is vibrating in a single plane only. It is this plane polarised light which can give rise to spurious readings in camera exposure systems that are based on a semi-silvered mirror used to reflect light onto a light sensitive cell. Because these mirrors themselves also cause light reflected from them to become polarised it therefore follows that when polarised light falls onto them it could affect seriously the intensity of light reflected onto the light sensitive cell; the amount of this effect depending very much on the angle of the plane of the polarised light entering the camera through the taking lens.

If the plane polarised light entering the camera can be 'scrambled' in some way before it reaches the semi-silvered mirror then accurate exposures should be ensured. Appropriate scrambling is achieved by placing a 'wave plate' immediately behind the ordinary polarising filter on the front of the camera lens. This wave plate is normally permanently attached behind an ordinary plane polarising filter and the unit is marketed as a 'circular polarising filter'.

I'm afraid that the explanation of how 'scrambling' is achieved is rather technical! As stated above unreflected light is made up of waves vibrating in all directions, but when polarised the vibrations are in one plane only. When plane polarised light is passed through a wave plate the single plane vibrations are split into two separate planes

at right-angles to each other. Furthermore, the wave form of one of these two planes of vibration lags behind the other by one quarter of a wave length. The explanation of this phenomenon is complex and beyond the scope of this note. It is sufficient to mention in passing that the thickness of the wave plate is one quarter of the wave length of yellow light, this being somewhere near the centre of the visible spectrum.

On leaving the wave plate the two planes of polarised light recombine into a single three dimensional wave form of corkscrew shape. In other words the 'particles' of light are rotating in a circular motion as they reach the semi-silvered mirror and act upon it in the same way as non polarised light, and give rise to accurate exposure readings.

As you know, when two ordinary polarising filters are placed together and one of them is rotated the amount of light passing through them is reduced to nothing when their planes of polarisation are at right-angles to each other. As already stated a 'circular' polarising filter is a 'plane' or ordinary polarising filter sandwiched in front of a 'wave plate'. If a 'circular' polarising filter is placed **in front** of an ordinary polarising filter and rotated the light passing **cannot** be reduced to zero; however were it to be placed **behind** an ordinary polarising filter then blackout can be achieved. If you think about it, this is what you would expect and wonder of wonders, it does actually perform as I have described.....Do try it for yourselves!!!!

If you have bothered to read this far you might be interested to hear that whichever type of polarising filter you use on your camera, the reduction of reflections or the darkening of blue skies will be exactly the same.

THE CIRCLE IS ROLLING

By Alan Crosskill ARPS Circle DI 1

I recall hearing a saying many years ago: There's them as do and there's them as don't. I can't remember more but perhaps the following line was; And them's as gets talked into things!

I caught the Digital Imaging bug last autumn and reluctantly left the print makers of Circle 3. Because of this I was very aware of the need to become involved with others so smitten, to discuss and learn. A little before Christmas I met Len Holman at a meeting near Durham and happened to bemoan my situation. Len suggested a DI circle should be formed within UPP and naturally I agreed wholeheartedly.

As a result I wrote an article for The Little Man seeking support for the formation of a Circle. With that a lengthy correspondence commenced between Len and I, no doubt helped when we discovered we had been brought up as lads within a few streets of each other. Len, with his long experience of UPP had also met others with the same interest as me and as a result took the subject to Council. It may be possible that like me those of us in the back-woods had formed an impression that the Council of UPP made noises, a lot of steam and little else. I now know I was wrong for Len soon phoned to say it had been agreed to form a DI circle. Then came the catch.... "We need a Circle Secretary and I thought you would like the challenge!"

Realising I had opened my mouth once to often, taken the bait and was on the line of an experienced angler I found my every excuse capped. I had attained the exalted position of a Circle Secretary!

Now, mainly due to Len's efforts and support we have a keen and enthusiastic membership (which includes two new members to UPP) and everyone has given me enormous support. The second 'box' of Circle DI 1 is making its way around the country. By using un-mounted prints of A4 size we have removed problems associated with compressing pictures onto discs which allows us to view all pictures at once as opposed to individually on a computer screen. Comments, notebook and other words are on a disk which removes paperwork and hand writing. This results in us being able to use a plastic mail pack instead of a box, faster, cheaper first class post as opposed to costly and slow parcel post.

One spin-off which I am not too sure about though, I now seem to be spending far more time at my computer writing letters than producing digital images!

At present we do have sufficient members but judging from enquiries I am receiving it does look as though DI 2 will soon be ready for formation. Perhaps a word of warning though, should you be interested in DI take care, you could soon be the next circle secretary!

ARE YOU A DIGITAL IMAGER ?

Judging by what we hear and read, a great many dedicated photographers are turning to computers to create their images. DI groups are being set up all over the country to accommodate this latest phenomenon which is taking the photographic world by storm. As the leading postfolio club UPP has to keep up with the latest in technology, Council, being very aware of this have acted quickly to set up UPP's first DI Circle - DI 1. We estimate that there must be many more interested members out there who would like to join like minded workers in forming another DI Circle. If you are interested please get in touch.

Don't Delay, Write Today!

To: Len Holman, 14 Littlecoates Road, Grimsby, N.E. Lincolnshire DN34 4LY.

Tel: 01472-353453.

By Gesela Steiner

26/9: Off on our travels by minibus complete with driver whose 3 year old daughter Ailesha came too, and co-driver who acted as runner, messenger, signaller and applied the chocks when the bus threatened to roll backwards on some of the steep bends. The main supply road in and Out of Kathmandu to the West is in an incredible condition, riddled with potholes, landslides and rock-falls - yet used by a constant stream of overloaded lorries, buses, old cars and other vehicles. The few miles to Naubise takes hours-one cannot imagine how they will ever be able to repair this road without closing it for a time thereby cutting off communications with Kathmandu. After Naubise the road divides-we took the "new" branch. Lunch break at a roadside café along a fast flowing river during another tropical rainstorm. Would we ever get to see the high mountains with all those monsoon clouds still around? Another stop for an adventurous crossing of a suspension bridge. The steel ropes look safe enough but the wooden boards under our feet left a lot to be desired and showed too much of the fast flowing water far below. The locals don't seem to mind and rush to and fro with heavy loads on their backs. We visited the very busy trading post on the other side which serves the far flung Gurkha population living in the hills around who in some cases have to walk a whole day to get there, stay overnight and then return home with their purchases of mainly salt and kerosene. Cheerful giggling children followed us everywhere, most of them looking healthy and reasonably well fed if rather in need of a wash. Quite a lot of food is grown in this part of Nepal; rice, millet, beans, maize, wheat, various vegetables and a variety of fruits and nuts, some of it wild, therefore accessible to those who don't own any land. They also have a system of sharecropping. Next stop Gorkha where we stayed in a delightful guesthouse in the hills with beautiful views of the foothills (the big

mountains should also be visible but are still shrouded in clouds). This is the main centre of the Gurkhas and we had several opportunities to see their way of life and learn about their history from Uddhav who is one himself. Ethnically there are two kinds, the ones with pointed noses whose ancestors came originally from India; while those with flat noses originated in Tibet. Until the 17th century Nepal consisted of many small "kingdoms", then under the famous Gurkha leader Prithvi the Great, they all united to form one country. But to this day there are many different ethnic groups and the caste system still applies. Many of the Gurkhas, including the present King, belong to the second caste (the first being the Brahmins), the warriors. Their sons traditionally still try to serve in the army, if not the Nepalese then the Indian or now again British army, in the last resort they apply for a job in the police - Uddhav being an exception as a science graduate. They are known to be courageous, loyal and fiercely proud of their country. They also seem to loathe their Indian neighbours whose citizens have free access to their country (whereas the Nepalese need a visa to go to India) and of course the Chinese. However, as the small country in between Nepal is dependant on both her large neighbours although she has so far succeeded in remaining a sovereign state. In many of the traditional Gurkha families the grandfather is the head of the family and lives with his daughters -in-law and assorted grandchildren under one roof and of the land.

Life expectancy is low, especially for Nepalese women. Most of them have to work very hard, are illiterate and get married very young. The generation of the fathers is away in the army and only returns on leave once a year, sometimes only every second year, (you can tell by the ages of the children). Only 30% of the children go to school, in the rural districts this figure may be much lower. Publicity for a forthcoming election was therefore in pictures

and symbols on the walls of the houses in almost every village. We spent two nights in Gorkha. One morning we walked up to the old Upallo Durbar Fortress, which sits on a hill high above the surrounding countryside and offers splendid views (alas, the highest mountains were still hidden by clouds). There are various shrines and temples and the modern edition of a helicopter pad for the King who visits annually when the Brahmins sacrifice animals at the temple door. We wondered how they get the water buffaloes destined for sacrifice up those steep stony paths but were pleased to hear that the meat is eventually given to those who will eat it. We also walked through various villages and saw the primitive ways in which daily chores are still carried out there, i.e., grinding of millet between two round flat stones on the porch in front of the house, a blacksmith crouching in front of a fire encouraging it with bellows made from goatskin, shaping simple tools and sharing his open fronted shed with a healthy but sad looking cow. Houses are usually built of stone, (plenty of those around), and often plastered with the local reddish mud, with roofs of rice straw, corrugated tin or, for the most prosperous, slates. Close to the houses are covered shelters for the family goat(s) and usually some structure for drying maize. We saw flowers growing around the most primitive buildings. There is usually a village pump, in the larger ones a communal washing space, and for every cluster of houses there is some kind of swing for the children, some just between two trees, others on a specially constructed high wooden frame - all rather more adventurous than those provided by our safety minded local councils. Children do have to do their share of the hard work but their need to play is obviously recognised. We also saw some interesting wooden structures which we were told by our guide are made into some kind of roundabout cum swing for adults on feast days. The Nepalese enjoy their leisure, groups playing cards on front porches, simple

drums, flutes and other wind instruments are being played widely, they love singing and dancing. The latter we witnessed both in Grouch where drivers, guides and staff of the guesthouse gave us a performance in the garden after dinner one evening; (and encouraged some of us to join in), as well as later in Chitwan when members of the local Tharu tribe showed us some of their stick dances, again towards the end with very energetic and enjoyable audience participation.

28-9: Off to beautiful Pokhara which lies in a valley near the splendid Phewa and other lakes. Hotel Annapurna is quite grand and well run by a Tibetan Co-operative. The lovely garden looked very inviting for an afternoon in a deckchair under sunshades - however Uddhav had other plans. After lunch and a short rest we were off on hired bicycles towards the lake. These vehicles were of the primitive and very elderly kind, some better than others. Uddhav and some of the others zoomed off, one or two gave up and walked, I struggled even on the slightly downhill way to the lake (fearing the worst for the return), whereas Walter's escapade went into the Explore record books. His brake cable snapped and it and the front mudguard fouled the spokes of the wheel so that after a short distance he could not even move the bike. Shouting at me to go ahead and tell Uddhav he threw the offending thing into a ditch and started walking, not knowing where as the others had long since disappeared from sight. When I finally caught up with them they were ahead at the lakeside. I duly reported Walter's misfortune, Uddhav said that he would go back for him but first take the rest of us to the place where we were supposed to catch a boat for a trip on the lake. Walter found us, not best pleased. The trip was lovely - the return journey less so. It was threatening to rain. Walter set off walking with the map, I struggled on the bike without one, needless to say having lost the energetic young ones again.

DISCOVERING NEPAL Part 2 - Continued

However, having had to ask the way once I arrived back at the bike hiring place in front of the hotel just when the few large drops were falling out of a by now very black sky, fuming because I felt that Uddhav was flirting with Marion rather than looking after his flock and knowing that Walter would now be even less pleased! So I made my feelings clear to Uddhav, then fled into the hotel, Walter arriving a few minutes later, wet and clutching his camera under his shirt. I thought Uddhav had just seen him coming - not so. About an hour later while we were still resting exhaustedly on our beds the telephone rang: Uddhav "have you seen Walter?" "Yes, he came in shortly after me" "Oh" and then followed the story told by our clearly chastened leader. Realising that perhaps he was at fault he had hired a taxi and gone looking for (a) Walter - in vain - and (b) for the abandoned bike. When he found one he took it back to the hiring place, the owner said it was not his and demanded NR3000 compensation. Off the taxi and Uddhav went again taking back the bike where they had found it and at the last minute discovering the correct one nearby. With that evidence the owner was unable to quibble, but poor Uddhav was shattered by the experience and the rest of the group highly amused when the story got around.

We stayed three nights in Pokhara, and went on one half day and one full day walk in the lower foothills. The latter was quite strenuous to start with as it required a steep climb on a spectacular but uneven path. Our local guide saw I was huffing and puffing a bit and insisted on carrying my rucksack with lunch pack and water. Marvellous ever changing views of villages on hills, rice terraces, woods, the lakes and the local inhabitants rushing up and down the hills seemingly without effort, carrying enormous baskets of animal fodder, building materials and other loads on their backs with straps that went around their foreheads, all either bare

footed or just wearing flimsy thongs. Suddenly there was a shout from the advance party already at the top "hurry up, the **mountains!**" Our efforts were rewarded, for just about 10 minutes the clouds lifted and showed us the imposing Annapurna range, a truly magnificent and memorable sight. Further along in the hills we met a village elder and Brahmin priest. It turned out that both his sons were at university in Canada and he invited us to see his house and garden and to meet his family. The house was quite large, mud plastered, beautifully decorated, some wooden carved beams and with a slate roof. Various women were sitting on the porch looking curious, two smiling teenage daughters tried their English out on us. (Wherever the children know some English it shows that they are or have been attending school.) The garden was a lovely mixture of flowers, vegetables and fruit. We were offered fresh buttermilk but unfortunately only Uddhav and the local guide were able to accept - our guts would probably have rebelled however inviting it looked. This walk also saw our first leach 'casualties', those tiny worm like creatures fall from leaves and search for human blood on any exposed bit of skin, often gaining access through the socks. Nothing serious happened. While in Pokhara we also visited the first Tibetan refugee camp, saw all the process of carpet making, starting with the sorting, drying, spinning and dyeing of the wool. We bought a small rug for our dining room. It was destined to be hung up on the wall but is now on the floor reminding us of the Tibetans.

1.10: My diary says: "Up early, catch glimpse of the mountain tops on roof terrace before breakfast and leave by bus with slightly uneasy feeling about the forthcoming white water rafting we had signed up".

(To be continued)

PHOTOGRAPHY IN NEPAL

By Walter Steiner Circles 19 and DI 1

Contrary to many guidebooks availability of films is good. The choice may be slightly more restricted than at home, but all the main brands are available at a cost comparable to home. Sensia 100 was only available non process paid, but there was a display of various print films including, of course Kodak.

In general problems encountered are due to higher than normal contrast, particularly in case of pagodas, which are of course constructed so as to give deep shade. In general conditions are similar to home on a bright summer day.

A lot of visits include a few days in one of the nature reserves. Here there are major problems. Usually you find that an 400 ASA

film is recommended. Mostly there is heavy tree cover, the animals are very shy, and hard to see, let alone to photograph. I found a 300mm lens necessary. Swaying on top of an elephant at f5.6 and 1/60 in not a good recipe for success. Next time I would certainly take a 1600 ASA film and a strong neutral filter for those condition when you come out of the jungle and come face to face with a browsing rhino.

If photography in the jungle is one of your priorities, it would be advisable to go solo or perhaps in a photographic group. No force on earth can prevent the ladies discussing their recent purchases whilst on trek and scaring all living creatures within a quarter of a mile !



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DO IT WITH ENJOYMENT

By Onlooker

It has often been stated with serious emphasis that photography should be fun. A worthy statement if ever there was one but what does it really mean? When I look round at my fellow club members at say a monthly print and slide competition do I see laughing, happy faces joining in the fun with exuberant and excitable enthusiasm ready to laugh spontaneously at the constant stream of witticisms which every judge worthy of his salt has at his instant command? When I read the Crit Sheets in the box are they full of friendly funnies in response to the humorous pictures which regale us every month? The answer must I suppose be 'No'. And why not?

After all is said and done, this photography lark - not really the most appropriate word I agree - let's say this photography game (look it up!) is a serious business and anyone disagreeing should be wary of impending stricture. In fact members caught in the situations mentioned before usually display symptoms of apprehension, tension and irritability not to mention downright anger. All of which can often be excused considering the lack of expertise demonstrated by a lot of judges. But fun? Certainly not fun, more like self-mortification, a penance perhaps for all that cash spent in the search for a magical formula to improve one's photographic skills (no I'm not talking about DI this time!).

"We never said fun" I hear some of you retort, "No, photography should be enjoyable, if nothing else" you say. Well OK, I take your point but where does enjoyment come in?

I'm standing in the cold miserable rain waiting for an elusive shaft of sunshine to catch the flank of that hill in the distance. I've been here hours, or so it seems, but I am enjoying myself. I'm on my sixth piece of paper, it's getting late and I'm tired, but still I can't quite get that particular blend of light and shade which is essential for a Gold Label award, but it's great and I AM enjoying myself, aren't I? I'm now reading the Crit Sheet and in spite of all my efforts they don't like my entry, in fact they are being quite rude about it and additionally the Notebook entries show that my latest attempt at humour has been misunderstood and the other members are up in arms. But, yes you've guessed it,.....

So what is this compulsive force which drives us in spite of all the setbacks? Who really knows? It must be an individual satisfaction which provides the reward for all that labour and I'm sure there is no greater bunch of masochists in any other hobby - apart from golf perhaps. There can be no other explanation, but we must go on; after all Van Gogh continued to paint in spite of everything and look what happened to him! However, I am sure we all do agree that photography is wonderful and achievement however small forces us on with expectation of greater awards. Long may it be so.

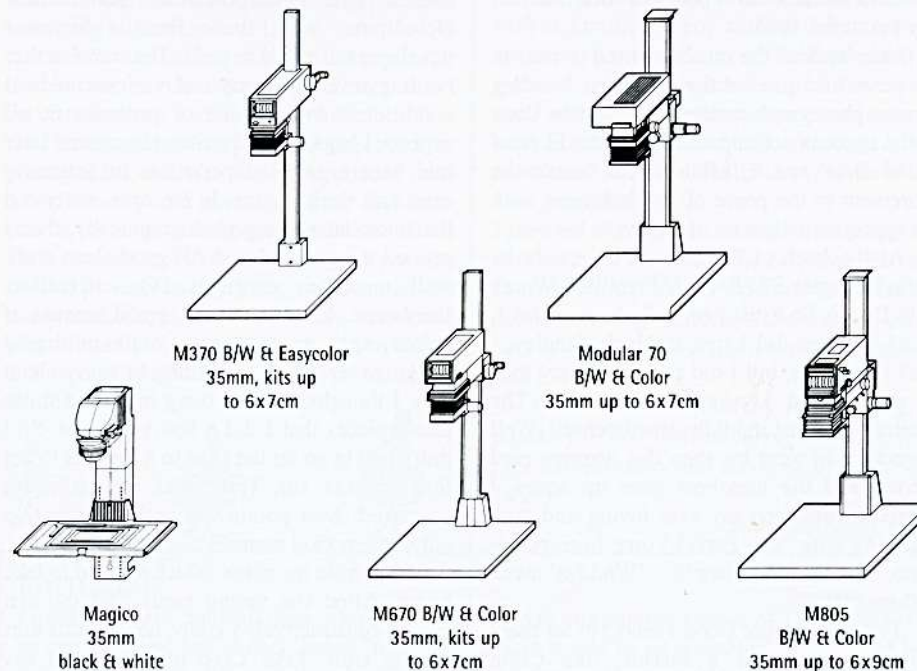
Someone once said "Art for art's sake and with no purpose; any purpose perverts art. But art achieves a purpose which is not its own". It could well be. Where's that new box of paper?

U.P.P. is now on the Internet!

We can be found on the:

Cotswold Monochrome Homepage, <http://www.camber2.demon.co.uk/cotsmono.htm>. The original programme was written by Ray Beaumont (Circles 9, 27 and 29) on behalf of UPP. The programme was re-written by Geoff Camber (Circle 8) for the Internet. Colin Westgate FRPS, MFIAP, APAGB (Circles 11 and 29) supplied most of the information displayed. Our sincere thanks go to all of them for putting UPP on the worldwide map.

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12 Months in 'The Box'

By Geoff Taylor Circle 3

Wandering around an exhibition at G-Mex Manchester in February 1996. I came across a stand occupied by our friends from the Borders - Icon Publications, who had some back numbers of Photo Club News for sale. Never having set foot in a camera club, in spite of seemingly being surrounded by them in Southern Manchester. I bought a back number, 'No 3 Autumn 1995'.

Later back at the ranch I started to read in the peace and quiet of the darkroom. Reading serious photographic materiel cannot be done to the raucous accompaniment of the likes of 'Blind Date' and 'Gladiators' etc, hence the retirement to the peace of the darkroom, with the appropriate light on of course.

At the back of P.C.N. was an article by Colin Westgate FRPS, MFIAP entitled 'What's UPP Doc?'. So I just had to find out, didn't I. Did I write or did I ring to Uncle Stanley, I can't remember, but I did pay my money then lo and behold I was in Circle 3! The excitement to put it mildly, was intense!! Well a week or so went by, then this warning card arrives and the heartbeat goes up again. I started to question my ever loving and long suffering wife "has Parcel Force been-come-gone, left it next door?" "Waddya mean nothing***!!!"

Two days before Good Friday I'm sat there wi' me cuppa and a biscuit, like Colin Westgate says - (almost) the gate rattles, the bell rings, I open the door with beating heart. "Yar mate". The man in shirt sleeves and the Royal mail body warmer shoves this flat black box into my hands then roars off in his Leyland Daf Parcel Force 2 tonner truck, . Well he did have other boxes to deliver yknow.

I flopped down in the nearest chair and was just undoing the straps, when "Don't start messing about wi' that now, we've got to nip to Sainsburys" (that's the wife from the kitchen.) "Yes dear ", "I'll get my coat", I said meekly (no yer didn't.) Anyway by the time we had done our 'tour of Sainsburys', come back home

and put all the shopping away, it was time for -'ready, steady, look' so I sidled off up to the darkroom.

I opened the box! Explored the contents, read avidly the notebook which seemed to contain quite a lot of medical jargon and doses of a multiplicity of tablets, all with their full names, like Bendrofluazide, Tolbutamide Nefedipine, were these formula for new developers I asked myself. But no! Further reading revealed many and various medical conditions, with details of progress in all aspects. I began to feel quite at home and later laid bare my own experiences in 'intensive care' and urology, (made me eyes water did that!) So far nothing photographically, then I opened the goodie bags! All good clean stuff, well mounted, excellent PQ - Creative, Landscape, Portrait, toning, small amount of colour, split grade printing, talk of digital imaging (yer what !?) Nothing to worry about here I thought, I'll just bung in one of those masterpieces that I did a few years ago. So I did! I had to go up the road to a framers to get four mounts cut, (pity that it was a bit oversized! Lost points you see) cost me 60p out of me pocket money!!

So I wrote me notes, which seemed to take hours, filled the voting cards and the crit sheets, constructively yknow, none of this hurt feeling stuff. Like 'Crop off the bland sky completely, and you should have moved 16 ft to your left (down a 300 ft drop.) I walked it to the nearby Post Office. Good, they're still open, they stick the appropriate stamps on for me, I then walk home with an air of satisfaction and some expectancy.

Umpteen weeks later, (no it wasn't, it just seemed like it!) Box No 2 arrived. Again excitement. What do they say, what do they say.....Excellent PQ (good on yer) good first entry, he called me Geoff!.....Welcome was a word used frequently. Good quality, high technical quality. Words like 'I Like' etc., and then!! Well never mind were not all

perfect. I felt good, and I need not have worried about the ARPS FRPS's.

Thirteen boxes later I managed to get almost half way up the results list.

What have I gained from membership of Circle 3 of UPP Well I've found out how to mount photographs, something that I had no knowledge of before. How to use Spraymount, cut window mounts (no you can't, your useless!) Write in the notebook to some effect as I have written evidence from some members that they actually 'enjoyed' my notes. I feel a sense of camaraderie quite strongly and of belonging to the family of UPP

So now I'm waiting with baited breath for box 14, but it's not due till after Easter. Can I survive that long without the 'fix' of a box ?

Has my membership of UPP improved my photographic skills ? Well I suppose it must have, because as I look around my darkroom photos mounted and un-mounted abound and I'm fast running out of space. There's a positive rash of pictures everywhere, and there is still many methods, processes etc to try yet, so the photo-future looks very rosy. Thanks to U.P.P. and especially to Circle 3 and all its members. Do Join soon!



EDITORIAL

I must sincerely thank all those who have contributed to this bumper edition of The Little Man, as our President has already stated, "without you there would be no magazine". I can't help but notice the quality of the articles also, they just get better and better each issue - please keep it up. Of course all this extra reading comes at a price, extra pages mean extra costs, so to help me sleep at night(!) my wife and myself work to match the extra costs with extra advertising revenue. This time it has been extremely difficult to obtain the target that we have eventually reached, several companies turned down our offer to come in on our bumper issue which meant that we had to ring around many smaller firms to try our luck. Our thanks go to all those who did advertise with us and I hope that you will therefore give them your support in the future. It does help me immensely to receive copy on disk, typing articles with 1000 plus words takes up a lot of time, especially when trying to get it right, word for word. If you have a PC it would help if you could send me your copy on disk. I use Word 7, but I can convert most of the other word programmes and can receive anything if saved in plain text, even from Apple Mac. With the amount of copy that I have received this issue it's difficult to fit it all in so please don't be offended if your article doesn't appear first time, they are all kept on file for a later edition. One pager are especially handy as they are easy to fit in.

Ed.

LETTERS

Copy of letter received from Ralph Couchman

Dear Alan,

It was a cold dark, dull and misty morning as I heard the post fall on the doormat. Reluctantly I rose from my chair to collect the usual assortment of bills, double glazing adds and my duty to African Children; any means to make me get my cheque book and send my pension to some highly rewarded TV Star.

But there among the litter was an envelope with a familiar logo, shining like a ray of sunshine, it was my copy of The Little Man! I grabbed it with haste and settled down for a good read and many happy remembrances. I was not disappointed. Shear joy, I was mentioned not once but twice, so I have not been forgotten!

I perused the contents with interest and some amusement. I'll warrant the Leighton Herdson Trophy (Prints) winner's picture ruffled a few feathers among our traditionalists. A brave pair of judges! It was like a breath of fresh air and I loved it!

So Alan, I will conclude by re-affirming my thanks to UPP for honouring me with Hon, Life Membership and wishing all well with UPP.

Yours Sincerely Ralph

ROUND IN CIRCLES

Circle 22

Whilst many circles seem to be decreasing in numbers C22 goes from strength to strength, as we lose some (this year a long standing member Ron), we gain others. Margaret Collis a name well known in PAGB circles has joined us and settled in well, and I understand we have a new member from the Wandsworth District of London, a warm welcome to you both.. How do we do it ? By the diligence of our very able Circle Secretary John Grainger and the fact that for many years we have gathered in October for a weekend rally.

This year's Rogues Gallery was taken outside Salisbury where our Wiltshire contingent had organised an enjoyable get-together, even providing good photographic weather. Although only ten of us were around for our photo session three other members together with a wife

and daughter had joined us for our Saturday evening meal. Chris Wilkes was presented with the shield for the highest number of marks gained in the previous year. This is a shield we purchased when at one time the Royal Mail lost one of our boxes and actually paid us some money! Derek Parker received a Certificate for his Highly Commended print at this year's AGM. A clean sweep by the Wiltshire members.

We continue to see a lively notebook with plenty of photographic discussion, from digital imaging to mounting and print size, as well as keeping abreast of the latest gadgets and fads of the photographic manufacturers.

Circle 22 is a happy band, we have become friends and not just acquaintances - all through being members of UPP.



Members of Circle 22 pose for their annual rally picture
(Are they really happy or are they just pretending ?)

ROUND IN CIRCLES - continue

A/A Circle

Is like the times, a changing. The circle, which was started by hand, as it were, when Helen James ARPS personally took the first Folio to the antipodes, included, almost from the start, a New Zealand connection. The N.Z. connection was lost in 1981 when the last of the members, the Houlgraves, husband and wife, dropped out. The N.Z. connection, for administrative purposes, was part of the Australian half of the folio.

There are actually two secretaries to make the box run, one at each end of the world, Pablo at this end and John Gordon, an ex-Taff, so far as you can say that, at the other. Folios, which are bi-monthly, currently travel from UK to Australia, are commented on, marked, have an Australian Folio added, are then returned to this country to have the Oz prints commented on, and marked whilst a new UK Folio is being built and so on. The whole journey for a box to be completely turned round can last anything up to two years and there are seven boxes in circulation.

UK secs might like to ponder on the problems of smooth circulation when the quickest logged journey, from Oz, was only five days! (Somebody down under put the folio on an aeroplane by mistake.) The longest on record, also from Oz, was fourteen and a half weeks! Obviously a *very* slow boat via China. Normal expectation is six to eight weeks.

In U.K we have a small Welsh contingent, a strong Scottish contingent (the Ayrshire Mafia) and a very thin English spread. The English contingent recently lost its strongest printer when Cliff Threadgold emigrated - but guess where to?

How about New Zealand? It took Cliff a little over six months from arriving to get himself well into the N.Z. photographic scene. Then, - an E-Mail letter arrived back with Pablo, out of the blue, saying that the New Zealand connection was back in business, recruiting, already with enough members to make a connection viable, and when could they have

the first box? Cliff, poor soul, is de-facto N.Z sec, and his first task was to consult his colleagues on how we are to be styled. As of the first Folio to leave here for there, Anglo/Australian is now:

Anglo/Australasian

Membership in N.Z. is still small but it is growing and so far as I know it is more or less local at the moment to Wellington, which makes for nice cheap hand-ons.

In fact, of course, there is essentially a 2Kg limit on the weight of the box, after which postage gets astronomical, so we don't actually want too many members! In the early days, when members were a little thicker on the ground than they have been in recent years, notebooks used to have to travel separately to keep the box weight down. We might just have to resort to that technique again in the not too distant future.

Interestingly enough, this N.Z. lot opted from the first to maintain their own independence for administrative purposes, which probably suits the other two bone idle secs down to the ground. Cliff has been supported from this end with suitably modified stationery design etc.etc. and a fair number of letters, all of them of the electronic variety.

The Australian Postfolio Society celebrated their 50th birthday on April 5th with a couple of gigs, one in Sydney and the other in Adelaide. The Adelaide meeting will be attended by one Maynard Pocock who was not only a founder member of APPS but was also a founder member of the original 'Anglo Australian/New Zealand' Folio - now the Anglo/Australasian. Maynard last seems to appear in my notebooks in March 1981 in Folio 95. However, he did have a series of fits and starts towards the end of his active life with us and there might be a later entry still. The down under members are also hopeful of seeing Lance F. Puckridge, another founder

ROUND IN CIRCLES - continued

member of both organisations. Lance is still a member of A/A and indeed carried off the top spot in the '96 Annual. Sadly he appears now, not to be in good health, we await news.

Computers and the associated electronics might well be intruding into our long established world, but E-Mail, in circumstances like these, is absolute magic. Think of it, a letter to the other side of the world, written, posted, received and read; a reply conceived, written, posted, received and read, from the other side of the world, from first posting to the reply being back here, something like ten minutes at a total direct

cost of ten pence? Brings tears to your eyes doesn't it?

By the time these notes get read, there will have been, at a secret and highly secure location somewhere in Scotland, a meeting between the Scottish Mafia and the U.K. circle secretary. At that meeting, guts will be spilled. Sorry, filled. Quantities of noxious liquids, in the form of the sense reducing falling down waters, will be forced down gullets. And an absolutely hilarious good time will be had by all!

Pablo Blow A/A Circle.

(e-mail pabloid@bournemouth-net.co.uk).

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Obituary

In Memory Of A Dear Friend

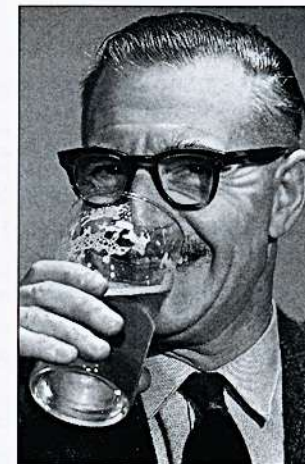
Some people say that 7 is a lucky number. If so, then being born on 07/07/07 would seem to offer the ideal entrance into this world. I'm not so sure about the "luck", but I do know that the person concerned, one Squadron Leader J.R. Stanforth RAF (retired) would say that the date heralded the start of an interesting and sometimes exciting life.

Our "Stan" must have joined the RAF in 1925 (at the age of 18). As an RAF officer he eventually saw a total of 30 countries, spending some 15 years in far flung outposts, all stations from Gibraltar to Japan - before retiring in 1957 after 32 year's service. In "Stan's" own words (an extract from a C27 Members' Gazette)

"I took up photography around Christmas 1938 (drunk at the time - a state I've done my best to remain in ever since to see what other nice events are likely to happen). Joined C27 (mixed format slides) on 01/08/48 at Folio 2 and liked it so much that I joined C2 and C9 (large and small prints respectively). Never had recourse to professional processing for either slides or prints, except when given (misguidedly) a KII by a friend. Took up colour in Dufaycolour days, as a relief from proper (mono) photography. My hobbies include visiting old churches, making up photographic processing formulae, attending two local (Nottingham) camera clubs, participating in three UPP Circles and doing my best to keep publicans off the dole."

As anyone who knew Stan can testify, he certainly succeeded in the last endeavour!

Stan became Secretary of C27 in May 1958 and remained at its helm until May 1971 when he reverted to being an ordinary member. He then continued his involvement with the Circle for many more years, finally retiring in 1992 after participating in Folio 514. Despite advancing years and failing eyesight, Stan managed to continue his membership of C9 (small mono prints) for a further twelve months, but eventually had to admit that dark-



Squadron Leader Stan Stanforth

room work was no longer a viable activity. His last entry in C9 (Folio 635 - October 1993) gained a Silver Star! Although this marked Stan's disappearance from our boxes members of both C9 and C27 kept in regular touch with him and added regular reports on his later adventures via the Notebooks. In 1995 Stan was awarded a commemorative certificate to note his many years involvement with UPP.

Alas, on 2nd December 1996, Stan was called to that great darkroom above, and it is with a feeling of deep sorrow that I must write this small piece to mark the passing of a dear Circle friend. He will be sorely missed by all who knew him. I am sure that everyone would like to join in offering sincere and heartfelt condolences to his wife (Lillian) and daughter (Pauline).

I, for one, have been enriched by my contact with Stan through the UPP boxes. He was an excellent photographer, a gentleman and a true friend. I hope, as his daughter Pauline imagines, that he is happy - with a camera in one hand and a gradely pint of real ale in t'other!

Ray Beaumont (Sec. C9 and C27)

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1997 AGM - 20th September

Don't forget to make a date for the main event of the UPP year, at the Hillscourt Centre - Birmingham. This attractive and central location which has proved so popular is again to be the venue for this year's meeting and exhibition.

The Centre is situated in extensive grounds with some very picturesque walks in the area. We have the use of a large conference room for the morning and afternoon lectures and the AGM, with microphone facilities. The exhibition is held in a double well lit room in the main part of the complex, and can be viewed at any time. There is ample accommodation in extremely clean and pleasant rooms. Bar meals are available for lunches, the main meal being a carvery which has previously been very successful.

This year's lectures are to be given by Barrie Thomas FRPS FBIPP on Digital Imaging (morning) and Martin Addison FRPS with Clive Haynes FRPS - AV (afternoon.)

DON'T MISS IT!

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